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## DO GHOSTS APPEAR?

A CURIOUS title for the leader of a weekly which aims to keep pace with Progress. So thinks the reader in his ignorance that Progress, while traversing its accustomed circle, moves so rapidly in our day that it is already round to the apparition creed of less than a hundred years ago.

Mrs. Crowe, of Newby in England, has just put forth a book in that country, to hasten this seasonable and expected return of old faith; and a very good book, too, it appears to be, for Ghost readers; full of terrific comfort and right pleasant images of dread. Mrs. Crowe, we are pleased to see, does not grapple with the Ghost question on the old platform. She brings it up afresh not as "an auld world's tale," but as a branch of philosophy in which Progress is daily making new discoveries, which, in the good time coming, will settle the whole matter so clearly that we shall all be afraid to go to bed in the dark. She anticipates opposition in England on the grounds set forth in the following paragraph:—

"Here, in Britain, our critics and colleges are in such haste to strangle and put down every new discovery that does not emanate from themselves, or which is not a fulfilling of the ideas of the day, but which, being somewhat opposed to them, promises to be troublesome from requiring new thought to render it intelligible, that one might be induced to suppose them divested of all confidence in this inviolable law; whilst the more important, and the higher the results involved may be, the more angry they are with those who advocate them."

We can assure Mrs. Crowe, that "here in America," "every new discovery," "requiring new thought," meets with far more hospitable treatment; nor can any of the reproaches aimed at her countrymen, in the following passage, affect the sensibilities of our people:

"They do not quarrel with a new metal or a new plant, and even a new comet or a new island stands a fair chance of being well received; the introduction of a planet appears, from late events, to be more difficult; whilst phrenology and mesmerism testify that any discovery tending to throw light on what most deeply concerns us, namely, our own being, must be prepared to encounter a storm of angry persecution."

Some are disposed to think that many evils to moral science arise from "the hasty and precipitate" adoption of every new thing by the crude minds of this country. Mrs. Crowe thinks exactly the reverse is the case in England:—

"One of the evils of this hasty and precipitate opposition is, that the passions and interests of the opposers become involved in the dispute; instead of investigators they become partisans; having declared against it in the outset, it is important to their petty interests that the thing shall not be true; and they determine that it shall not if they can help it."

Our readers will see from these passages, that the momentous question, "Do ghosts

appear?" is considered with perfect gravity, and through new lights, by Mrs. Crowe, in her work entitled "The Night Side of Nature." The anecdotes adduced in support of the new side of the inquiry which she has taken, are manifold and entertaining; and as her book has not yet been republished in this country, we quote one of her stories at length:—

"In the year 1827, Christian Eisengrun, a respectable citizen of Neckarsteinach, was at Eberbach, in Baden, working as a potter, which was his trade, in the manufactory of Mr Gehrig, when he was one night awakened by a noise in his chamber, and, on looking up, he saw a faint light, which presently assumed a human form, attired in a loose gown; he could see no head. He had his own head under the clothes; but it presently spoke, and told him that he was destined to release it, and that for that purpose he must go to the Catholic churchyard of Neckarsteinach, and there, for twenty-one successive days, repeat the following verse from the 'New Testament, before the stone sepulchre there:—  
'For what man knoweth the things of a man, save the spirit of man which is in him? So the things of God knoweth no man, but the spirit of God.'—1 Cor. ii. 11. The ghost having repeated his visits and his request, the man consulted his master what he should do, and he advised him not to trifle with the apparition, but to do what he required, adding that he had known many similar instances. Upon this Eisengrun went to Neckarsteinach, and addressed himself to the Catholic priest there, named Seitz, who gave him the same counsel, together with his blessing, and also a hymn of Luther's, which he bade him learn and repeat, as well as the verse, when he visited the sepulchre. As there was only one stone sepulchre in the churchyard, Eisengrun had no difficulty in finding it; and whilst he performed the service imposed on him by the ghost, the latter stood on the grave with his hands folded as if in prayer; but when he repeated the hymn, he moved rapidly backwards and forwards, but still not overstepping the limits of the stone. The man, though very frightened, persevered in the thing for the time imposed, twenty-one days; and during this period he saw the perfect form of the apparition, which had no covering on its head except very white hair. It always kept its hands folded, and had large eyes, in which he never perceived any motion; this filled him with horror. Many persons went to witness the ceremony. The surviving nephews and nieces of the apparition brought an action against Eisengrun, and they contrived to have him seized and carried to the magistrate's house, one day, at the time he should have gone to the churchyard. But the ghost came and beckoned, and made signs to him to follow him, till the man was so much affected and terrified that he burst into tears. The two magistrates could not see the spectre, but feeling themselves seized with a cold shudder, they consented to his going. He was then publicly examined in court, together with the offended family and a number of witnesses, and the result was that he was permitted to continue the service for twenty-one days, after which he never saw or heard more of the ghost, who had been formerly a rich timber merchant."

The ghost of "a rich Timber Merchant!" Why, the lumber region of the State of Maine was peopled with such phantoms a few years

since. People, too, they were, that "kept their hands folded, and had large eyes;" hands that could do nothing, eyes that opened wider and wider as each successive mail brought further news of the depreciation of their property. Nor is the same sort of apparition (the phantoms of people who "have been formerly rich timber merchants") uncommon in Canada, as Mrs. Crowe may learn from any of her countrymen there settled. The case of Doubles is far more novel in this country, where every man goes on his own hook.

One of the instances of Doubles, which is "perfectly authenticated," happened, according to Mrs. Crowe, some years since at Glasgow. A surgeon's apprentice was found lounging by the water during the time when he ought to have been at kirk. The persons who found him knew him well, and accosted him. In answer to inquiries, he says, "I am a miserable man; look in the water;" and makes off. They do look, and find the murdered body of a poor girl, with whom the apprentice was known to have been intimate. As they take the body past the church, they see the apprentice come out with the rest of the congregation. He is arrested, and tried; there is strong circumstantial evidence—but he proves most satisfactorily that he had been in church during the whole service. He is therefore acquitted.

Now Mrs. Crowe surmises that this apprentice's double had taken that station by the water side, near the body of the drowned girl, for the purpose of procuring the conviction of the apprentice for murder. The conclusion strikes us as harsh. The real apprentice, it seems, only escaped by proving an *alibi*; surely, then, in poetic parlance, "the boot may be on the other leg!" Why may not the apprentice have committed the felony and his double have gone to church to shield him from conviction! We beg leave to submit to Mrs. Crowe, for a future edition of her work, that nothing would be more natural than for a humanitarian double, opposed to capital punishment, to conduct himself thus under the circumstances!

The insurmountable difficulty about the queer question which gives a title to this article, is the simple nature of getting evidence. The best evidence we have in relation to the whole subject is the pregnant fact that the bravest men have lost their senses on the instant that some pseudo-apparition was believed by them to be a veritable visitant from the world of Spirits. A hundred well authenticated stories are told to this effect. The conclusion is, therefore, inevitable that a mortal could not stand for an instant in presence of an immortal; and consequently we can have no reliable human testimony to the fact of the spirits of the departed re-appearing to the eyes of us cooking and eating men. Even superstition-ridden Johnson saw the absurdity of a ghost of a suit of clothes, which of course would be indispensable to any ghost save that of a model artist or living statue; yet Mrs. Crowe's readers will, we suppose, be willing to receive the apparition of the timber merchant with the ghost of a pen behind his ear and the phantom

of a foot rule in his right hand. The appearance of such a book is worth noting as a sign of the times.

We have often questioned whether or not all superstitions did not originally spring from the debris of forgotten science; whether the locomotive of some former civilization (used in battle like one of Homer's chariots) was not at the bottom of the traditional story of a fiery dragon of such tremendously destructive power. Whether wing-heeled Mercury was not some antediluvian Morse, and Prometheus the real inventor of the phototype.

If our general surmise have any force in it, Mrs. Crowe has conferred a great benefit upon humanity by showing that the back track and the forward track lead alike in the same direction; and that the progress man and the conservative, who seem to part the widest at the outset, if they will only resolutely follow their course, must inevitably join company on the opposite side of the circle, in "the good time coming." Then and there the faith of the traditional conservative and the conviction of progress illuminati, will unite in the comfortable conclusion that houses may be infested by restless spirits as familiarly as some are haunted by rats. Shall we go on with this speculation? Well, then, what law of nature has science yet discovered which precludes the re-appearance of a departed spirit? The professor of optics, indeed, may perhaps tell us that a spiritual essence could not be seen, because it could cast no shadow; but that worthy professor himself got to the end of his tether the moment he traced the visual nerve into the brain. His exploration thenceforward became as dim and vague of conjecture as that of an African traveller who looks for the sources of the Niger in the sands of the desert. The optician must stand aside from the inquiry, or come into it upon democratic principles. The Mathematician will of course have his say! We will listen to him when he can prove that the circle cannot be squared. The chemist! He is already half on our side, for he has owned that gases may exude from a grave, and sway to and fro above it, almost in the exact shape that

"Bloody Tybalt festers in his shroud,"

beneath the lingering exhalation.

The anatomist, with an air of authority, would say "fudge" to the whole inquiry. Let him. The poor man for many years has been chasing life through the human body with all sorts of instruments, and cannot now name either the precise point or precise time when it escapes from the point of his knife, just as he thinks he has it. What knows he about "life" coming back again in some other shape, out of which it is impossible for him to hunt it?

Upon the whole, therefore, we are safe in saying that no law of physics has yet been discovered which precludes the re-appearance of a departed spirit. But such re-appearance is out of the course of nature! So was the cholera—so was the small-pox, before those curses came upon humanity. So was the electric telegraph and phototype before Galvani and Franklin, and Morse and Daguerre were given to mankind. The last would all be "miracles," unless we could explain them; the first, when they originally appeared, were far more out of the accredited "course of nature," in half the nations of the globe, for more than half of the globe's history, than the visitation of apparitions!

We grant that it would be "out of the course of nature" for a ghost to present itself

to a Man of Science of the nineteenth century; and men of science must content themselves with this admission. But what does this amount to? A politician, a poet, or a man of fashion would be equally unlike to present himself obtrusively in the same quarter; yet there are innumerable well-authenticated stories of ghosts presenting themselves to all of these, as well as to the democracy of all time, generally. We need not go very deeply into the nature of things to discover a cause for this; or, at least, to find phenomena which may be assimilated to it.

Take a dog of the finest natural instincts and train him systematically and thoroughly to tricks of hand, so as to make almost a reasoning creature of him, and he loses his field qualities entirely. The finest nosed setter we ever met with, learned to hunt by sight instead of scent from the habit of watching his master's face in the performance of a trick; and we have heard of a sagacious coach dog, who had been taught to wrestle, seizing a horse by the hock joint to stop him, instead of heading the runaway, as is the nature of this kind of dog.

The true man of science, dead in the same way to the transcendental calls of nature, cannot expect that her rarest exponents shall come to hold communion with him in his musty study. He has exchanged the instinct by which he might have hounded Truth to her lair for the privilege of scrutinizing the face which others have put upon her; he has learned to wrestle with Mystery, but it is only to take her by the heels, which may dash his brains out.

Nature, moreover, is a good economist; the genuine man of science has of course his fag-got of opinions all made up—and Nature will not fling a fresh stick before him, knowing that he will not untie the withe to make room for it, lest he should throw the rest into confusion. Such men, therefore, are never Ghost Seers; and well it is for the Ghost-faith that they are not. For the whole business is as much out of their line as is a brokerage transaction, and they could not therefore strengthen the requisite testimony which may be had from other quarters. The opinion of AGASSIZ himself, conclusive as it might be on a fossil remain, could not be equal to the evidence of any commission merchant in South street about a cotton consignment. The question, "Do Ghosts appear," is not less foreign to the real pursuits of the savant, and must stand upon the same evidence as that which weekly sends scores of people to the penitentiary.

All that we want is a few plain men such as every day come before a jury, giving testimony upon which we shut up our fellow citizen and prevent him from walking the streets; all that we want is a few of such witnesses swearing, to the best of their belief and knowledge, that ghosts do walk abroad, and we should be worse than heathen not to admit this perambulating power, to a disembodied spirit, upon the same evidence that we withhold it from our hapless brother of flesh and blood. The opinions of Mrs. Partington upon this whole subject seem to be strongly akin to those of Mrs. Crowe, as we find the sentiments of the former recently recorded in the Boston Post:—

"Do you believe in ghosts, Mrs. Partington?" was asked of the old lady somewhat timidly.

"To be sure I do," replied she, "as much as I believe that bright fulminary there will rise in the yeast to-morrow morning, if we live and nothing happens. Two apprehensions have sartily appeared in our own family. Why, I saw my dear Paul, a fortnight before he died, with my own eyes, jest as plain as I see you

now, and though it turned out afterwards to be a rosebush with a night-cap on it, I shall always think, to the day of my desolation, that it was a forerunner sent to me. 'Tother one came in the night when we were asleep, and carried away three candles and a pint of spirits, that we kept in the house for an embarkation. Believe in ghosts, indeed! I guess I do, and he must be a dreadful styptic as doesn't."

## Reviews.

*Biographical Notices of some of the most Distinguished Jewish Rabbies, and Translations of portions of their Commentaries and other works.* By Samuel H. Turner, D.D.

THE rabbies whose lives are sketched in this volume are those great lights of the synagogue, Jarchi, Judah Hallevi, Aben Ezra, Maimonides, Abarbanel, and Saadiah. The extracts are from their commentaries on much contested portions of Isaiah, Hosea, Daniel, &c., and from the two great works of Maimonides, the *Yad Hazakah*, and the *Moreh Nevochim*.

The study of the Old Testament in the original language is now pursued extensively and critically in several of the theological seminaries of this country; and the best proof of the advancement which our native scholars have made in this department of knowledge is the frequency with which their works are quoted and even republished in Great Britain. But the number of those who have ventured beyond this into the thorny paths of rabbinical learning is soon told. In fact, we believe Dr. Turner is the only Christian scholar among us, who has given proofs of any familiarity with such studies. Notwithstanding the modest manner in which he speaks of his performance, we doubt not but the selections are well made and faithfully translated; but if he adheres to his intention of waiting till the first edition is exhausted, before he adds the original text and glossary which can alone make the book of any real value to the student, we fear the second will not soon appear.

The ultimate design of the learned author, as stated in his Preface, is to facilitate an acquaintance with Jewish commentary as a preparation for successful efforts to Christianize the Jews. On this topic we would say a few earnest words. The "Missionary Enterprise," as it is familiarly called, or the undertaking to convert to the Christian faith nations of other religions or of no religion at all, is one which has drawn largely on the sympathies and purses of Protestant Europe ever since the beginning of the past century; while for the last forty years this country has nobly distinguished itself by its exertions in the cause. Those who are at all familiar with the reports and journals which embody the results of all this zeal, liberality, and self-sacrifice, on the part both of contributors and missionaries, are aware that these results have been vastly different in different cases. A measure of success has been met with in the task of softening and elevating the minds of savages, such as those of our continent and the South Sea Islands, or of scattered and persecuted ancient Christian sects, such as the Nestorians and Armenians of Asia, which must rejoice the heart of every lover of his kind and nerve him to renewed exertions in so holy an undertaking. But when we ask what has been accomplished in the semi-civilized countries of Syria, Persia, India, and China, we find that, as far as the native population is concerned, the vast outlay has met with but very scanty returns. This, too, is



hardly less true of the Jews, who, although torn from their native land and scattered for eighteen hundred years among various countries of the earth, still maintain in Europe as elsewhere a religious *imperium in imperio*, which threats and promises have alike failed to destroy.

The reason of this so striking contrast is, that these nations have an old religious literature of their own, which, in the course of ages, has so interwoven itself with the whole texture of their minds, that the task of eradicating it is one of extreme and almost insuperable difficulty. Yet these evil weeds must be rooted out, at least their hold on the soil of the human heart must be essentially weakened, before the seeds of Christian gentleness, purity, and love to all men, can be sown therein to advantage. How this is to be accomplished, the history of the Reformation in Europe will suffice to show. It is by teaching the people in the first place, not simply to think, for that they can do already, but to think and reason aright; and to this end their literature must be invigorated, and their mental obliquities corrected, by a copious infusion of that modern literature and science which is based, not on tradition, but on the direct study of nature itself. While the missionary is effecting this grand object, he should be availing himself of every means to obtain an intimate and comprehensive knowledge of the people for whose benefit he labors. He should examine and carefully describe the soil, the climate, the natural productions and antiquities of the country; while the native language and literature, as being the clearest and most trustworthy exponent of the national mind, should be the subject of his unceasing study. By editing and annotating their most important religious and literary monuments, and by compiling dictionaries and grammars of their language, he will be furnishing the necessary aids for the preparation of those who are to come after him, and incidentally adding most valuable contributions to our knowledge of the human race.

When these preparatory labors have been accomplished, when the minds of teacher and taught have thus been brought into actual contact, and can perfectly understand and sympathize with each other, then he will be able to preach to them with effect that "imitation of Christ," wherein the true superiority of the Christian over other systems of religion consists, and which has proved of such potent efficacy in purifying the heart of man.

Let us not be misunderstood as meaning to say that the missionary's early labors should be of an exclusively scientific and literary character. By no means. By his direct teachings, as far as he is able, and still more by purity of life, obligingness of conduct, and readiness to relieve the sick and distressed, let him strive to win the love and confidence of his people, that they, seeing his good works, may glorify his Father who is in heaven. But neither he nor those by whom he is sent, should be disappointed or disheartened, if those fruits which are not the growth of a single day or a single generation, are not immediately forthcoming. The entire life of the missionary is necessarily full of sacrifice and self-denial; but in this lies the greatest sacrifice of all, that he must be content to sow in patience that others may reap abundantly.

If what we have said is true, it follows that ordinary attainments will not suffice to accomplish so delicate and difficult a service. After many mortifying disappointments, from the employment of enthusiastic and well inten-

tioned but incompetent instruments, the Protestant directors of the Missionary movement seem to be becoming aware of this, and are accordingly approaching to the same point which the Jesuits had reached three centuries ago.

But it may be asked, what permanently beneficial effects have ensued from the skilfully devised system of the Jesuits among the disciples of the Shasters, the Koran, or the Talmud? In truth it would be difficult to tell.

Some, indeed, do not anticipate from Protestant efforts, however wisely conducted, anything like that general and triumphant success which so many confidently look for, until Christians shall have first shaken themselves free from that narrow spirit of sectarianism, that rigid attachment to "creeds" and "forms," the growth of less enlightened ages, which it is insisted keeps religion in constant antagonism to every idea of human progress, and fills with uncharitable pride the very minds it debases and enslaves. Others again, remembering that "forms" are the trellice-work of the understanding, by which ordinary minds are most effectually trained, and seeing in "creeds" the concentration of long accepted truths, regard both as far more essential to the preservation of a faith founded on the real needs of humanity, and which was never presented by its founders as only an intellectual abstraction for the mental refreshment of the dialectician. Still, as we have said, the only mode in which the hearts of half-civilized nations can be effectively reached, is through the enlightenment of their understandings. But can that success among an enlightened people be hoped for by churches, which, after appealing to its reason to overthrow the dogmas of its native teachers, are immediately compelled to reprobate the exercise of that reason if applied too closely to the articles of the imported creed? What other results can be anticipated, but to find that they have evoked a spirit which they would gladly but cannot control—that they have freed the people from one set of restraints, but have not the power to impose other and more wholesome ones in their place?

Now such is precisely the condition of many of the Jews at the present day. It is a well-known fact, that those portions of the Jewish people which have been most subjected to the influence of Christians laboring for their conversion, to wit, those of Western Germany, France, England, and the United States, have indeed been freed in good measure from the galling fetters of Talmudical bondage, but have not as yet been subjected to the light and easy yoke of the precepts of Christ. And such, there is no hazard in predicting, will continue to be their condition, until Christian nations themselves have learnt to acknowledge that the commandments of God's mouth cannot be at variance with the works of his hands. When this grand principle shall once have been established; when no designing priest shall dare to pour into the ear of credulous, confiding listeners the blasphemous doctrine, that the most acceptable return they can make to their gracious Creator is to trample his choicest gift beneath their feet; when, in short, conviction shall take the place of blind belief, and all shall feel the full force and significance of that glorious precept, "Thou shalt love the Lord thy God with all thy might, and thy neighbor as thyself;"—then the harassed and despised Jew, rejecting the barren formalities to which he has been hitherto attached, will seat himself with gratitude and joy at the feet of that Blessed Teacher who said, "Come unto me all ye that are weary and heavy laden, and I will give you rest."

*A Sketch of the History of Painting, Ancient and Modern.* By Ralph Wornum.

THE London Athenæum justly complains, that while the subject of Art, ancient and modern, has engaged the pen of talent in almost every European language, in its forms of history, critical disquisition, or biographical notice,—our own country, and our own language have been chiefly confined to such professorial lecturing as a Reynolds, a Barry, a West, an Opie, or a Fuseli, have delivered from their respective chairs, or such individual biographies as a Walpole, a Pilkington, or a Cunningham have given. For the most part, these publications have dealt mainly in the speculations of personal bias or the records of personal practice: for petty details and individualities are the natural records of an art whose highest employment has been the portrayal of individual physiognomy. The remark of the Athenæum is almost, of course, not less applicable to America than to England. In both countries "the literature of Art, recording its theory and practice, has not found a voice in our language until within the last few years; and even now the new voice is conversant principally with translation." The work of Mr. Wornum, from the extracts we have seen from it, must be a valuable addition to the Literature of Art in our vernacular; and as the book has not yet reached us, we avail ourselves here of an interesting abstract of its contents, as we find it in the Athenæum.

Of Mr. Wornum's work, the history of Art from its practice among the Egyptians to the capture of Constantinople and its importation into Italy is probably the most interesting part. Having traced the Art from the first notices of it in the Sacred Writ to this period, Mr. Wornum proceeds with its history down to our own time; using Vasari as his text-book to the days of Michael Angelo and Raffaele and their schools,—and giving sketches of the biographies of the principal artists, with such critical reflections as show his taste and reading. He traces the decadence through the Pietro Cortonas, Solimenes, and Carlo Marattis, to the days of Raphael Mengs and Pompeo Battoni. On the German, Flemish, Dutch, French, and modern German, and English to our own day, he is equally comprehensive and concise.

Mr. Wornum says:—

"The patriotism, or perhaps the egotism, of the Greeks endeavored to assign to painting, in Greece, a Greek origin; and various anecdotes relating to its accidental discovery or invention are recorded by ancient writers. These, however, are mere traditions: an art like painting was not invented at once. It is doubtless one of the natural channels of the activity of the human mind; and, after a certain stage of civilization, is to a certain degree natural to man under all circumstances."

Cimon of Cleonæ, supposed to be contemporary with Solon, appears to be the first painter of any character in Greek Art. From his being the earliest to take oblique views or foreshortenings of the figure, Pliny says, he was called *Catagrapha*. He distinguished the sexes—giving the variety or essential differences of form, besides great variety in accessory matter. Egina, Sicyon, Corinth, and Athens gave every encouragement to the Arts for decorative purposes, either applied to domestic matters, vases, or furniture. Polygnottus came to Athens from Thasos, 463 years before the Christian era; and for more than two hundred years afterwards Athens maintained her supremacy as the capital of Greek Art. A remark of Aristotle suggests that Po-

lygnotus aimed at and achieved the ideal character in design—for which a perception of form and a power in expression fitted him. His treatment of moral character obtained for him the cognomen of *Ethnograph*. The most important of his pictures are described by Pausanias as having been in the Lesche, at Delphi, next to the Temple of Apollo. He was, thus, the first who gave a dignified application to the powers of his art, and raised it in the esteem of his countrymen. Dionysius of Colophon and Micon and Panæus of Athens bring us down to the time of Apollodorus. The latter surpasses Dionysius and all others who had previously distinguished themselves in respect of his treatment of light and shade, gradation and reflection. Dionysius operated by a gradation of light and shade, or a gradual diminution of light; but in the works of Apollodorus there was also gradation of tints—the color gradually diminishing and changing with the diminution of light. Of Zeuxis of Heraclea the story of his celebrated Helen is once more told. The stories of the illusive pictures painted by him and Parrhasius are possibly at best but fables, tending to prove that imitation involving exactness and completion was sedulously pursued by the Greeks in their art. Parrhasius is said to have combined the effect of Apollodorus, the design of Zeuxis, and the invention and expression of Polygnotus. Timanthes of Sicyon gives Mr. Wornum occasion to mention a work which has exercised the criticisms of the world, ancient and modern, it is believed, more extensively than any other,—the sacrifice of Iphigenia. Agamemnon hiding his face has been the subject of much critical power—and some error. Fuseli says, "he was unprepared with chronologic proof to decide whether Euripides or Timanthes fell first on this expedient;" but Mr. Wornum observes that the "expedient" was made use of by Polygnotus long before, according to the description given by Pausanias of the picture of the Destruction of Troy. "Here," says Pausanias, "the infant is represented holding his hand before his eyes through fear" of looking on the events which are passing before him.

During the Alexandrian period, Mr. Wornum says:—

"The differences of the various masters were chiefly in external qualities; and much the same transition from the essential to the sensuous in Art took place in the schools of painting in Greece in the time of Alexander as, from existing specimens, we know to have transpired with the schools of Italy in the seventeenth century. The principal works of the Florentine and Roman schools, during their best period, when compared with the works of the Bolognese, Lombard, and Venetian painters of a subsequent period, show fully the transition spoken of: and, as far as can be judged from Greek and Roman writers, appear to illustrate the respective relative positions of the schools of Greece during the times of Pericles and Alexander. The *form* became paramount over the *essence*."

In the account of Pamphilus, in the 4th century before Christ, we read of his celebrated school; among whose disciples is enumerated Apelles—though, according to Plutarch, he "attended the school more on account of its celebrity than of any instruction that he was in need of." In a note appended to the description of the course of study which the pupil underwent, speaking of anatomy, Mr. Wornum says: "the anatomy or dissection of the dead subject, whether practised by the Greeks or not, is of little or no service to the painter or sculptor;" and again,—"and the mere knowledge of the origin and insertion of

muscles could avail little towards a comprehension of their various forms on the healthy living subject." The process of investigation by demonstration on the living figure would, we must tell Mr. Wornum, entirely fail of producing anything like accuracy in the description of the parts or precision in touch with the pencil or with the chisel—more particularly in the treatment of joints and tendons—and most especially in that of the shoulder and knee or the muscles of the forearm or shoulder-blade and back. We should scarcely have expected at this hour to meet with any one knowing in Art who would contend that the author of the back of the "Theseus" or of the abdomen of the "Ilyssus" was ignorant of the structure, anatomically, of the human figure. These works are the *certain* results of most careful scientific inquiry: For the statue of the "Apollo"—where all is convention, even to proportion—we would not so contend.

In speaking of the school of Thebes, of which Nicomachus was a conspicuous disciple, we are informed by Ælian that "all painters and sculptors who practised their arts in Thebes were compelled to execute their own portraits or busts, to the utmost of their ability, as a proof of their proficiency; and that those artists whose works were considered inferior or unworthy of their profession should be heavily fined." "Such a regulation," says Mr. Wornum, "if impartially carried out, must have had a very beneficial effect, by intimidating inefficient persons from degrading the public taste by unworthy productions." In recounting the works of Aristides, we read of the picture-scrubbing process which has lately excited so much notice amongst ourselves:—

"Among the pictures by Aristides at Rome there was one of a tragic poet and a boy, which was destroyed by a picture-restorer to whom the prætor Junius had given it to clean, before the celebration of the Apollinaria. Nearly two thousand years ago, there were probably as many destructive picture-cleaners as there are at the present day: not that pictures do not require cleaning—but this necessary process is too often undertaken by incompetent persons."

The time of Apelles brings us to the period when grace and refinement were produced by the painter. The story told of the visits that passed between him and Protogenes, when instead of "leaving their cards" they drew on each other's canvases, is apocryphal; but sufficient is established by the mere anecdote to show the precision and power which these masters had in drawing. Following Greek painters of less note brings us down to Echion; who has the credit of having executed one of the most interesting objects still preserved in the Vatican—the Aldobrandini Marriage.

After some remarks on the convulsions in Greece, we are introduced to the Roman Period; when the lowest class of subjects—still life, demanding mere imitation—was executed. Then comes portrait-painting. Mr. Wornum says:

"There are three distinct periods observable in the history of painting in Rome. The first or great period of Greco-Roman art may be dated from the conquest of Greece to the time of Augustus, when the Artists were principally Greeks. The second, from the time of Augustus, until Diocletian: or from the beginning of the Christian era to the latter part of the third century—during which time the great majority of Roman works were produced. The third comprehends the state of the arts during the Exarchate; when Rome, in consequence of the foundation of Constantinople and the changes it in-

volved, suffered similar spoliations to those it had previously inflicted upon Greece. This was the period of the total decay of the imitative arts among the ancients; though the Byzantine school was a Christian development from what remained of the heathen art. As already observed, Roman painting was chiefly characterized by portraiture. It is the earliest age of which we have any notice of portrait painters as a distinct class (*imaginum pictores*)."

In the early practice these portraits were engraven on shields, and dedicated in the public temples as trophies or memorials of the deceased. Pliny laments that such should have taken the place of representations (wax busts, for the most part) which resembled the originals as much as possible in form and color. Painting went on declining in the Roman States until it became the by-word of the satirist.

In the mosaic discovered some few years since in the Casa del Fanno, representing a battle—which Mr. Wornum supposes to be a copy—there is a much higher feeling and more complete delineation, even to foreshortening, than is ordinarily met with in the pictures of Pompeii and Herculaneum. The latter, however, were just such decorations as the owners of these marine villas were likely to demand—might be executed with facility and no very great cost. We have satisfied ourselves by a careful examination of them that a power and taste existed of a much higher kind; but that just such an amount of detail and completion was indulged in as in France or England would now be employed for decorative purposes—themselves indicative of a higher condition of Art. Many of the pictures now preserved in the Museo Borbonico at Naples attest this superiority in intention,—though their execution is slight. The Baths of Titus—whose decoration had such an influence on Raffael and his scholars—are, as it were, the links between early and modern Art. The connexion between the old and modern days of practice brought about by that discovery has been ably traced by our author. The establishment of the Exarchate at Constantinople—the Plunder of Rome by Alaric and Genseric, and the removal to Carthage by the latter of much valuable Art-treasure—and the fury of the iconoclasts in the eighth century—conduct us to the time when Constantinople was taken by the Venetians early in the thirteenth century.

"Before entering," says our author, "upon a consideration of what is termed the Renaissance, a retrospective view is necessary. The early Christians had a decided aversion to all works of imitative art, as essentially conducive to idolatry; thus evidently overlooking the art itself, and supposing a necessary ultimate object independent of it. It was not for several centuries after the placing of images was tolerated and encouraged by the Roman Church that this aversion can have been overcome: and doubtless the very unnatural and purely representative style of design of the early ages of Christian art is due to it, resolving itself into a kind of superstitious awe and dread of approximating the forms and appearance of the idols of the Pagans. In early times the *image* was not worshipped, but *what it represented*—so that an intelligible impersonation was fully adequate to the desired end. It is quite evident that no early work of Christian art was produced as Art, but as a symbolical inculcation of certain religious principles. The ancient schools of Art were sensuous; a principal object was to convey pleasure and produce effect by fine forms and beautiful colors. Such ends probably never entered the minds of the early Christian artists; and the suggestion of such an innovation would have appeared, probably, sacrilegious, or not less heretical than a suggestion to change the forms of prayers. The image would have im-



mediately become a Pagan image. Similar restrictions, though from a different cause, were imposed on Egyptian artists, down to the Greek conquest. There is, however, to be observed, that Paganism seems to have consisted in the *form*, not in the color, of an image. The above motives cannot be asserted with certainty, but they may be inferred; for the early Christians commenced their works of Art at a time when fine works of antiquity must have been common in every city, and almost in every street. Imitation is not difficult, and man is naturally prone to imitate. The absence, therefore, of this imitation, for it scarcely exists in the most remote degree, supposes the presence of some animosity or active predisposition prohibiting it. \* \* The typical style, therefore, first adopted from religious prejudice, became sanctioned by use, and in time became sacred, at least from long habit, if not from principle or positive injunction."

It was not till the third and fourth centuries, when Christianity was more firmly established, that images began first to be tolerated. At Nola and Fondi they were introduced into two churches of St. Felix, by the Bishop of Nola, Paulinus. He is said to have resorted to the expedient of decorating these churches with illustrations from the Bible and the lives of the Martyrs, "trusting by these means to elevate the feeling of the populace, and to draw them from their gross sensuality to the contemplation of a higher state, and to a more worthy expenditure of their leisure hours." In the fifth century mosaic painting decorated the church with illustrations of the martyrdom of the Saints. The Basilica of St. Paul fuori delle Mura was so enriched by order of Leo the Great—the Lateran church under Hilarius—and Sta Maria Maggiore for Simplicius. At Ravenna, in the church of St. Stephen, the Emperor Maximian followed the example of the Popes. The Roman catacombs also furnished occupation for the Arts. In a chamber on the Via Appia, under the church of St. Sebastian, occurs a bust portrait of Christ—supposed to be the earliest of the portraits and to have served as the type of subsequent ones. They correspond with the description in the apocryphal epistle of Lentulus. The Veronica is next described—together with its well-known history; and the economy of the decorations of the apsis or tribune in the basilicas. All these are corroborated by the illuminated manuscripts of the time—and they were for the most part the productions of the monastery. Some of the portraits—part of the series of the Popes which were all destroyed in the late conflagration of the basilica of St. Paul—show, in addition to the illuminations, the pictorial powers of the Middle Ages.

With the account of the manuscript illumination, practised by the Frati in every country, the history is brought to the thirteenth century; when Giunta of Pisa, and Guido of Siena, in painting, and Niccolo of Pisa, in sculpture, are among the most prominent agents in the revival of Art. To us it has always appeared that the sculptors Pisani carried their art—as is evidenced in the High Altar at Arezzo and the façade of Orvieto Cathedral—beyond the inspiration furnished them by contemplation of the Sarcophagus in the Campo Santo at Pisa,—alleged by Vasari and others to have been its source.

### Extracts from New Books.

[A Summer in Scotland, by Jacob Abbott. Just published by the Harpers.]

#### ENGLISH CUSTOM-HOUSES.

TRAVELLERS are very fond of making complaints of the vexations and annoyances which

they are subjected to at the European custom-houses. I inquired some years ago, just before making a voyage to Europe, of a Boston gentleman, in respect to this subject, with a view of obtaining the result of his experience in regard to the method of procedure, and the reply which I obtained was simply, "There is no difficulty, if you are honest—no difficulty, if you are honest." I have now passed some ten or twelve custom-house examinations, and the result of my experience is, that those words contain the solution of the whole difficulty.

Some persons seem to think it a great hardship that travellers should have to pay duty at all. A gentleman, for example, has some books in his trunk which he is going to make presents of to his friends in England. He considers it very hard that he has any duty to pay upon them, and thinks it very small in the government to exact it. But if we reflect that the government is at great expense to provide light-houses, and build piers and break-waters, by the aid of which this, as well as all other property, is enabled to get into port; and to maintain a numerous police, and systems of municipal regulation, by which it is protected when it has arrived, there seems to be no good reason why it should not pay its share towards defraying these expenses; and though its share may be a very small sum, I do not see why the littleness, if there is any in the case, does not rather attach to the traveller in being unwilling to pay the shilling, than to the government which, in maintaining uniformity in the execution of its laws, exacts it. I think, therefore, though I am aware this is likely to be very unpopular doctrine among the passengers on board an Atlantic steamer, that every man ought to feel that the government have as good a claim upon him for the duty on all the property he carries with him, except what is formally exempted by law, as they have on whole cargoes imported by a merchant. The fact so often urged that the articles are not intended for sale, but only for one's own private use, or for presents to one's friends, does not seem to have anything to do with the question, as the ground on which the justice of the demand rests, is not the profit to be made by a sale, but the benefit received in the shape of the protection of the property from sea dangers on the coast, and security of possession on shore.

I advise, therefore, all voyagers, instead of spending their time in contriving ingenious ways and means to conceal this thing and that from the officers' eyes, to make up their minds that it is right for them to pay whatever the laws require, and then, on landing, to throw every facility in the way of the officers for the proper discharge of their duties. As a general thing, to discharge their duties to their government in a proper and faithful manner, seems to be all that they desire. I have, in fact, never seen anything wrong, except the unworthy efforts of gentlemen and ladies, from mistaken views of the subject, to throw obstacles in the way of an examination of their effects, or to contrive some way to elude the fair application of the laws.

On landing at Liverpool, those travellers who know the routine hasten immediately to the custom-house to enter their names in a book, in which a record is kept of the order of the applications. It is important to get an early entry upon this record, as the baggage is examined in the order in which the names stand there. On going into the building for this purpose, we found ourselves in a large open apartment with a stone floor, a part of the area on one side being enclosed by a low, but

very substantial railing. There was a gate leading into this enclosure, and a desk at one end where we entered our names as we came in. There were few persons present at the time, as most of the passengers, unacquainted with the usage, were still hovering about the ship in a sort of feverish uncertainty and anxiety about their baggage. All this solicitude at such a time does no good, for the landing of a hundred and twenty passengers in such a scene, the getting on shore of four or five immense cart-loads of trunks, portmanteaus, and carpet-bags, amid a thundering of the steam-pipe, which makes all but the loudest vociferation inaudible, is a scene in which a man soon finds he is helpless, and that he has only to cast himself upon the torrent and be borne wherever it carries him. My table mess-mates and myself, after entering our names, walked quietly about the docks and streets in the neighborhood of the custom-house, leaving things to take their course, for a couple of hours, and then, on returning, we found that the movement and noise had been pretty effectually transferred from the pier where the ship was lying, to the great hall in the custom-house. The floor was covered with heaps of trunks, boxes, and bags, and the custom-house porters were bringing in fresh additions to the mass, in a continued stream, from the great drays at the door.

When the baggage was all in, the names were called off in the order of the record, half a dozen at a time, and their effects were taken within the enclosure for examination. Now the great thing in searching trunks from America at the Liverpool custom-house is to look for *books* and *cigars*, as there is scarcely anything else, subject to duty, which is at all likely to come to this port in passengers' baggage. The simple thing you have to do, therefore, at the Liverpool office, is to show the officer, as quick as you can, how many books and cigars you have got. As to cigars, each passenger is allowed a small quantity free. As to books, American reprints of English books are not admitted at all, but are forfeited, if found. English books, printed in Britain, are free; and American books are subject to the payment of a duty. Of course, it is not possible to prescribe the precise degree of strictness with which these rules are to be enforced; much must depend upon the discretion of the officer; but I think the surest way for the traveller to incline that discretion in his favor is to afford every possible facility to the officer for ascertaining the facts. In nine cases out of ten he is very easily satisfied. In fact, from long habit of dealing with all sorts of characters, he reads your honesty of purpose in your countenance; and, according to my experience, he feels a strong desire to interpret the laws as liberally as possible in your favor when you evince such a disposition to aid him in the discharge of his duty, and acquiesce yourself in the decision of the laws.

Some persons foolishly undertake to satisfy the officer in part by *their own statements*, as if a public officer, in such a case, was to take the word of an utter stranger. I have, for example, sometimes heard such a dialogue as this. A gentleman has had his trunk examined, and then, when he comes to his dressing-case, which appears in the shape of a square box, put up in a canvas bag made to fit it, and which, from all that appears upon the outside, might be full of cigars, says, "And that is my dressing-case; you don't wish to examine that?" "I'll look at it, if you please," says the officer. "Why it is a great deal of trouble to open it and put it up again," says the gentle-

man; "and there is nothing in it but my dressing apparatus, I assure you upon my honor." "Just open it, if you please, sir," persists the officer. The gentleman opens his case, and shows that his words were true, and goes away at last, vexed out of all patience at the unreasonableness of custom-house officers.

The officers, whether it is reasonable or not, will not take the word of travellers about the contents of parcels, but insist upon seeing for themselves; and it always appears to me that they are very apt to be specially strict in applying the rules of the law in the case of finding anything hid away in inaccessible places, or when there has been an interposition of any difficulties, on the part of the traveller, in the way of a full and thorough examination. One incident which occurred at this Liverpool custom-house appeared to me to be an illustration of this. It seems that the law authorizes every passenger to take in a certain small weight of cigars, free of duty; and I, having none of my own, offered to take a part of those belonging to one of my travelling companions, as he had more than the amount allowed, deeming myself entitled to use the privilege for the benefit of another person, as well as for myself. He gave me, accordingly, about half his cigars, and I placed them in the top of the first trunk which I had to open. The officer paid no attention to them whatever. He examined the books which I had with some appearance of hesitation, but finally concluded to make no charge. The owner of the cigars put the part which he had retained in his possession into a small carpet bag, which he did not produce until everything else had been examined; and then there was, unfortunately, some difficulty about the lock, and he could not get it open. I did not know at the time that his cigars were in this bag, and as the bag itself was small, and appeared to contain nothing but linen, I expected to hear the officer say that it was of no consequence. But no; he stood by quietly in a waiting attitude, which said very plainly that the bag must be opened. He tried himself to unlock it, and produced some other keys; and, finally, he left it, saying that he would examine another passenger's trunks which were all ready, and return again, when perhaps, the gentleman would have succeeded in opening the lock. He did so, and, on examining the contents of the bag, the cigars appeared at the bottom of it. The officer very quietly put them into the scales, found them to exceed the limit a little, and charged duty on the whole, which is the law, in case an excess is found. The duty amounted to some dollars. It is true, the gentleman had retained a rather larger supply of the cigars than he had given to me, but the amount was not greatly different; and I could not but think that the officer's letting the one parcel pass without the least question, while he applied the law so directly and rigidly to the other, was influenced in no small degree by the circumstances of the case. I am sure, however, that these circumstances were, in fact, entirely accidental, and did not result at all from any desire on the part of my companion to deceive the officer.

**LONGEVITY.**—The Baroness de Geisen has just died at Luxembourg, aged 107, or, according to some accounts, 111 years. She possessed her intellectual faculties to the last, and four years ago visited a German watering place. Madame de Cambfort has also just died at Huseren (Haut-Rhin), aged 103.—*Galignani.*

## Poetry.

### STANZAS.

WHAT! tho' the heart's summer be late in its coming,  
The longer the spring-time, the warmer its glow;  
What! tho' o'er the long spring cold snow drifts were booming,  
The leaf rises greener from sheltering snow.

And what if the summer be short in the measure,  
That the spring hath been backward, the storm-king abroad,—  
The warm sun will ripen more quickly the treasure  
That still must be garnered for the service of God.

Then deplore not the sickle that leaves but the stubble,  
For the soul that doth hunger for rich golden-grain;—  
If the laborer not here find reward for his trouble,  
Above will the guerdon be found for his pain.

March 3, 1848.

### PICTURESQUE BALLADS OF CALIFORNIA.

#### NO. II.

ST. LOUIS, Feb. 14, 1848.

To the Editor of the Literary World:

I WAS glad to see by your paper of the 5th instant, that you did not deem the ballad I sent you unworthy a place in your journal. The following is different in character, but not less strongly marked with the impress of the rude life of the Pacific coast. Yours truly,

J. D. de B.

#### THE FIGHT OF PASO DEL MAR.

Gusty and raw was the morning,  
A fog hung over the seas,  
And its grey skirts, rolling inland,  
Were torn by the mountain trees;  
No sound was heard, but the dashing  
Of waves on the sandy bar,  
When Pablo of San Diego  
Rode down to the Paso del Mar.

The pescador, out in his shallop,  
Gathering his harvest so wide,  
Sees the dim bulk of the headland  
Loom over the waste of the tide;  
He sees, like a white thread, the pathway  
Wind round on the terrible wall,  
Where the faint, moving speck of the rider  
Seems hovering close to its fall!

Stout Pablo of San Diego  
Rode down from the hills behind;  
With the bells on his grey mule tinkling,  
He sang through the fog and wind.  
Under his thick, misted eyebrows,  
Twinkled his eye like a star,  
And fiercer he sang, as the sea-winds  
Drove cold on the Paso del Mar.

Now Bernal, the herdsman of Corral,  
Had travelled the shore since dawn,  
Leaving the ranches behind him—  
Good reason had he to be gone!  
The blood was still red on his dagger,  
The fury was hot in his brain,  
And the chill, driving scud of the breakers  
Beat thick on his forehead in vain.

With his blanket wrapped gloomily round him,  
He mounted the dizzying road,  
And the chasms and steepes of the headland  
Were slippery and wet, as he trode;  
Wild swept the wind of the ocean,  
Rolling the fog from afar,  
When near him a mule-bell came tinkling,  
Mid-way on the Paso del Mar!

"Back!" shouted Bernal, full fiercely,  
And "back!" shouted Pablo, in wrath;  
As his mule halted, startled and shrinking,  
On the perilous line of the path!  
The roar of devouring surges  
Came up from the breakers' hoarse war;  
And "back, or you perish!" cried Bernal,  
"I turn not on Paso del Mar!"

The grey mule stood firm as the headland;  
He clutched at the jingling rein,  
When Pablo rose up in his saddle  
And smote, till he dropped it again.  
A wild oath of passion swore Bernal,  
And brandished his dagger, still red,  
While fiercely stout Pablo leaned forward,  
And fought o'er his trusty mule's head.

They fought, till the black wall below them  
Shone red through the misty blast;  
Stout Pablo then struck, leaning further,  
The broad breast of Bernal at last.  
And, frenzied with pain, the swart herdsman  
Closed round him his terrible grasp,  
And jerked him, despite of his struggles,  
Down from the mule, in his clasp.

They grappled with desperate madness,  
On the slippery edge of the wall,  
They swayed on the brink, and together  
Reeled out to the rush of the fall!  
A cry of the wildest death-anguish  
Rang faint through the mist afar,  
And the riderless mule went homeward  
From the Fight of the Paso del Mar!

## The Fine Arts.

**FINE ART GOSSIP.**—The prospects of the approaching Exhibition of the National Academy are now the all-engrossing topic of conversation among our studios; and those knowing in such matters anticipate rather a falling off both in quantity and quality from the exhibitions of previous years. We hope, however, that these fears will not be realized, though so many unfortunate circumstances have this year conspired against it, that they cannot be considered altogether groundless. We understand that the opening has not been deferred as had been anticipated on account of the exhibition of Mr. Cole's pictures, which will take place immediately at the rooms of the Art-Union. The loss of this great artist makes a void in our annual exhibition which will not be easily filled. We shall see this year the last picture from his hand that will ever grace the Academy walls; for his decease has been so recent, that the Council feel justified, in this instance, in waiving the regulation respecting the admission of works of only living artists. His large, unfinished picture, "Proserpine gathering Flowers," complete, excepting in the foreground, will be sent to the exhibition, and we hope also his last finished picture, "The Lord is my Shepherd," painted for Mrs. Gideon Lee. These will be invested with a peculiar interest, and there are many to whom the subjects will appear curiously significant. The Artist himself is snatched away from us in the very prime of his life and happiness, yet full of calm and holy confidence in him "who maketh him to lie down in green pastures, who leadeth him beside the still waters."

Of the other usual contributors to the Gallery, we hear but little. Durand will send three landscapes, one illustrative of Bryant's poem "the Fountain," a large view in the Housatonic Valley, full of more than usual truth and beauty, and a Moonlight. Huntington has at present but one composition finished; the subject is an incident in the Life of Queen Elizabeth, and it will doubtless be much



admired. Another composition, now on his easel, we fear will not be completed in time. Page's Ruth and Naomi will form a principal feature of attraction, with his portrait of Bryant and other capital heads. Elliot will have a number of his admirable portraits, more it is said than usual. Gray has, we believe, but one picture, with the exception of portraits. Edmonds will probably finish a very excellent picture now in progress in time. Kensett sends a fine Italian landscape, a View of the Falls of Tivoli, which will much enhance his reputation. The pictures of our younger artists preparing for the exhibition, show a general advance, and will agreeably surprise the visitors to the gallery by much unlooked for improvement. From Matteson we shall get nothing this season, though the cartoon of a large picture now in progress, gives evidence that he has made a great stride in his art. Baker has nearly completed a composition from the Merchant of Venice, the figures half-length life size, in which there is a great deal that is very fine. Edwin White will send a pair of companion pictures, incidents in the lives of Milton and Galileo, far better than anything of his in previous years. Stearns, we hear, is engaged upon a battle picture, introducing Washington, Lafayette, and other heroes of the Revolution. Church has a large landscape from the Pilgrim's Progress, a beautiful scene, and excellently well painted. Deas, whose pictures of frontier life have been so much admired, has forsaken this class of subjects, and will probably exhibit this season a "Head of the Saviour." We look forward with much anxiety to the opening.

### Glimpses of Books.

"SYRMIAN WINES.—Even the weakest of these Syrmian wines have a full, slightly bitter taste, which gives them some resemblance with those of Spain; but they have, generally, more of the sweet—not the cloying, thick sweet of some of the southern wines of Europe, but a fresh, sparkling, fruity sweet, which is their chief characteristic. They are produced, as you have seen, from the pure juice of the grape, unmixed and unadulterated, and are neither cooked nor prepared in any way whatever.

"The Syrmian *ausbruch*, the choicest and most valued of all these wines,—that which often obtains the preference over the more generally celebrated wine of Tokay,—is not to be produced every season; its fabrication can only be expected in a very favorable year. It is made then by a process peculiar to the rich Hungarian wines. When the weather is especially dry and advantageous, the fuller and richer grapes are allowed to remain upon the stalks, until they are dried to raisins in the sun; under less favorable circumstances they would rot, not dry; they are then only gathered in the late season. These raisins are picked very carefully and heaped together in tubs, bored below like sieves; and their oily juice is allowed to run off, pressed out by their own weight alone. It would appear almost impossible, at first, that any drinkable liquid should be extracted from the thick liquor, thus expressed from this sweet, dry grape. By degrees, however, the thicker particles settle to the bottom of the tub into which it is conveyed; and the pure wine is run off clear from the top.

"The wine thus obtained is never in a state to be drunk until it has stood several years, some thirty or more, I was told; and at that

period the second deposit made by this purified liquor is said to be sometimes so great, on the sides as well as the bottom of its receptacle, that, if the cask be broken, the wine will stand alone in an inward-formed cask of its own leather. Whether this story be apocryphal or not, the fact remains the same, that, after many years' preservation, the result produces that nectar of nectars, as it is called, the Syrmian *ausbruch*. This superior sort is called *par excellence*, the 'essence.'

"An inferior, second-class *ausbruch*, although still of admirable quality, is produced by a commoner Syrmian wine being poured upon the first deposit of the *ausbruch*, allowed to remain for a time, and then strained. That this admirable wine should have been so long ignored in England, particularly as it is one of the few Hungarian wines which admit of exportation and travel, can only be accounted for by the recollection, that while Tokay was long since known and celebrated in Europe, the province of Syrmia and its vineyards were still devastated by the Turks, and that only in comparatively latter times the Syrmian vineyards were again made to bear, and the Syrmian wines again produced."—*Letters from the Danube*.

### Miscellany.

#### WE ARE GROWING OLD.

We are growing old—how the thought will rise  
When a glance is backward cast  
On some long remember'd spot, that lies  
In the silence of the past:  
It may be the shrine of our early vows,  
Or the tomb of early tears;  
But it seems like a far-off isle to us,  
In the stormy sea of years!

Oh! wide and wild are the waves that part  
Our steps from its greenness now—  
And we miss the joy of many a heart,  
And the light of many a brow;  
For deep o'er many a stately bark  
Have the whelming billows roll'd,  
That steer'd with us from that early mark—  
Oh! friends, we are growing old!

Old in the dimness and the dust  
Of our daily toils and cares,  
Old in the wrecks of love and trust  
Which our burden'd memory bears.  
Each form may wear to the passing gaze  
The bloom of life's freshness yet,  
And beams may brighten our latter days  
Which the morning never met.

But oh, the changes we have seen  
In the far and winding way—  
The graves in our path that have grown green,  
And the locks that have grown grey!  
The winters still on our own may spare  
The sable or the gold;  
But we saw their snows upon brighter hair—  
And, friends, we are growing old!

We have gain'd the world's cold wisdom now,  
We have learn'd to pause and fear—  
But where are the living founts, whose flow  
Was a joy of heart to hear?  
We have won the wealth of many a clime,  
And the lore of many a page—  
But where is the hope that saw in Time  
But its boundless heritage?

Will it come again when the violet wakes,  
And the woods their youth renew?  
We have stood in the light of sunny brakes,  
Where the bloom was deep and blue;  
And our souls might joy in the spring-time then,  
But the joy was faint and cold—  
For it ne'er could give us the youth again  
Of hearts that are growing old.

FRANCES BROWN.

PUNCH AND THE FRENCH.—Incredible as it may appear, it is no less true, that the very exquisite "trifle" published in England under the name of *Punch*, in whose columns the most seasonable rebukes of all the follies of the world, especially English, are given and received with equal relish and gratitude by ourselves, without a tinge of ill-natured personality or vulgarity to be discovered in its

pages, is yet formally and officially prohibited in France. The fact of this appeared, as I relate, before my very eyes:—That every article in which we excel should be stringently denied admittance to the country is not the least extraordinary; but it may justly appear rather so, when we reflect that it is proposed to admit everything French into our own markets, duty free, or next to it; our legislators hoping for the branch of reciprocity to be held out to them ere long. Vain, ridiculous hope; when an especial shaft is fired at the harmless facetiae of our friend *Punch*. Gulliver should be permitted to resume his ghostly travels on earth, microscope in hand,—when even his ideas of genuine "littleness" might be considerably enlarged.—*Rambles in Sweden and Gotland*.

#### TRAVELLING IN THE DESERT.

[The writer of the book from which the following extract is taken, made a tour in the desert of some eight or nine months at an expense of about £60, and as our readers may have some curiosity to know how this was done, we subjoin the "bill of particulars."]

"I have passed eighty days, or nine hundred and sixty hours, out of this on the camel's back, and made a tour in the Sahara of some one thousand six hundred miles. I reckon my distance and days thus, averaging one with another:

#### DAYS' JOURNEY.

From Tripoli to Ghadames	15 days
From Ghadames to Ghat	20 "
From Ghat to Mourzuk	15 "
From Mourzuk to Tripoli	30 "
Total	80 "

"These eighty days, at the rate of twenty miles a day, make 1600 miles. I walked every day, one day with another, about two hours, which, at the rate of two and a half miles per hour, makes the distance of four hundred miles that I went on foot through the Great Desert.

"I wore out two or three pairs of shoes, but not one suit of clothes. \* \* \* \* \*

"I am sure, for I did not keep an exact account, my expenses did not exceed the round number of fifty by more than half a dozen pounds. I hope, therefore, I shall not be blamed for want of economy in Saharan travelling, especially when it is seen that the Messrs. Lyon and Ritchie expedition cost Government three thousand (3000) pounds sterling, whose journey did not extend further south than mine, nor did they, indeed, penetrate so completely into the Sahara as I have done. Captain Lyon likewise writes, that without 'additional pecuniary supplies,' he could not think of proceeding further into the interior, and accordingly returned. But were a person to ask me these questions, 'Did you spend enough? Did you supply all your necessary wants? Could you safely recommend others to follow your example?' I must reply negatively to them all. This tour, to have been performed properly, as undertaken only by a private individual, ought to have cost at least one hundred pounds."—*Travels in the Great Desert of Sahara*.

THE HEMATINON OF THE ANCIENTS, which has for ages excited the admiration of the world, and perplexed the experiments of men of science, has just been discovered by Dr. Max. Pettenkofer, the celebrated chemist of Munich. At a recent meeting of the Royal Academy of Sciences, the learned Doctor stated the progress of his discovery, and laid

before the Society several specimens of the *Hæmatinon* made by himself, and which could not be distinguished from the antique. It is the same that is spoken of by Pliny, in Chap. 26, B. 36, of his *Natural History*, and which he describes as a glassy substance, highly prized by the ancients. Manifold have been the endeavors to imitate this splendid substance, which is found in Pompeii, in mosaic pavements, in the mural decorations, and in unformed houses. The fracture is perfectly conchoidal, on which account Pliny compares it to *Obsidium* (*in tinctura genera obsidianum*); it is harder than glass, which it readily cuts, and therefore takes a very high polish; the color is a very splendid vermilion. When melted it becomes a blackish green, and nothing restores the original magnificent red. An analysis, however accurate, gives no clue whatever as to the principle of its composition, and increases our astonishment at the works of *Lampadius* and others. In Italy many endeavors have been made to imitate it, and in some of the mosaic fabrics, a beautiful *Porporino* has been made, shaded with gold, and which, though excessively expensive, cannot compare with the *Hæmatinon*. Dr. *Pettenkofer's* success at last, is applicable not only to the red *Hæmatinon*, but to purple, green, &c.; the effect of which is so magnificent, shedding a lustrous light, which seems to issue from beneath the surface of the color. The King of Bavaria has taken much interest in the progress of the experiments, and ordered the immediate application of the brilliant substance upon a public monument which is to be executed. It can be employed in manifold ways, in mosaic floors, mosaic paintings, mural decorations, trays, vases, ladies' ornaments, &c., &c.—*Lit. Gaz.*

### Recent Publications.

*The Little Robinson and other Tales.* W. & R. Chambers, Edinburgh: Gould, Kendall & Lincoln, Boston, 32mo., 1848, pp. 166.

Messrs. CHAMBERS have hardly exercised their usual discrimination in putting forth this book for the use of children. It is not so easy a task, as people too frequently suppose, to supply fit pabulum for the youthful intellect; and the book that fully meets all the requirements can only emanate from a well-disciplined mind. The dearth of such books, however, is not yet so great as to necessitate a resort to translations from the French, as in the present instance: works of this calibre are no acquisitions to our literature. Whatever French boys may do, English and American lads of ten or eleven years of age do not habitually "Sir" each other in ordinary dialogue; the intercourse is a little less punctilious. "The Little Robinson" is too essentially French in character to bear translation with advantage; and we regret to observe, in many instances, inaccuracies of style and unidiomatic expressions, which ought not to have been allowed. Of the three tales of which the book consists, the last is perhaps the least open to objections of this character. The second tale is one of almost painful interest. The work is handsomely got up, with an attractive illuminated cover.

*A Summer in Scotland.* By Jacob Abbott. With engravings. Harper & Brothers. 12mo., 1848, pp. 332.

AN unpretending narrative of incidents during a short trip to England and Scotland. On such beaten ground there was little new left to be described: England is as familiar to us as our native land. There remained only the manner of treating the subject, and the interest ever attendant on personal adventure, as sources of novelty. In the tone of his book, Mr. Abbott has set an example which we should like to see more generally followed—his good temper, his

candor, and his care to avoid misinterpreting the motives of others, are all qualities essential to the comfort of a traveller. It is time that the habit of indiscriminate fault-finding should give place to more enlightened and more reasonable views, and we hope our English friends will take a leaf out of Mr. Abbott's book. Mr. Abbott is a close observer, and narrates minutely all that comes under his observation, in most cases leaving the reader to make his own inferences, with an occasional hint to prevent his falling into error. The trip was evidently a very agreeable one; and the minuteness of detail with which its particulars are noted down, lays its varied scenes distinctly before the reader, and furnishes useful information for those who may be inclined to spend a summer in a similar rational manner.

*The West: its Soil, Surface, and Productions.* By James Hall. pp. 260. 12mo. Cincinnati: Derby, Bradley & Co. 1848.

THE present is not a mere republication of Notes on the Western States, published some years since, for although much of the former work is preserved in its pages, there is a good deal of new matter introduced. As it now stands, these statistics of the West form a volume invaluable to the immigrant, and agreeable to the tourist.

The author is one of the few Western classics; and was one of the first in point of time also, as well as among the foremost, in regard to the intrinsic excellence of his writings. The Western Library is not large, but embraces some of the best of American writers—Irvine, Schoolcraft, Flint, and Kirkland, the antiquaries Priest and Squier, and Davis; spirited poets, Gallagher, and Prentice, and Albert Pike. From the West have come our sculptors, and one painter at least, whose works must live, as vivid representations of Western and Indian life and character—Charles Deas.

The work before us is at once topographical, agricultural, horticultural, and picturesque—giving, at the same time, all the general details bearing upon the subject, its natural history, &c., and a variety of useful tables of statistics.

It depicts with much vividness of description the beauties of the striking natural features of this region—its vast rivers and boundless prairies—its noble forest trees and luxuriant vegetation—the exuberant fertility and variety of products of the soil, most tempting to the industrious farmer.

*Chambers' Miscellany.* Nos. 13 and 14. Boston: Gould, Kendall & Lincoln: New York: Burgess & Stringer.

THESE numbers furnish agreeable reading, and variety enough to satisfy the most clamorous demands for that much called for spice.

*Hawkstone: a Tale for England in 184—* New York: Stanford & Swords, 1848.

IN our various notices of that prolific department of literature included under the comprehensive term of fiction, we have had occasion to remark that it has gradually become the exponent of history. The first impulse was given to this use of the modern novel by Scott and James. Dumas and a host of others have bravely carried on the work, so that scarcely a memorable epoch or character remains which has not been illustrated in this attractive romance. Of late, however, fiction has been applied not merely to the history of fact, but of opinions. Thus Dickens has protested against the poor-laws of England, and George Sand advocated essential changes in the principle of social life. The volumes before us are remarkable specimens of this new phase in literature. In an elaborate tale, in many respects effectively wrought out, the anomalous state of the church in Great Britain is graphically portrayed. The whole controversy in regard to Puseyism is the point at issue, and theological arguments are indicated in a very dramatic way. The radical differences between Episcopacy and Romanism are made distinctly to appear. Jesuitism is exposed without quarter. To those interested in these questions and those seeking in-

formation in regard to them, we commend "Hawkstone," for to the charm of an exciting narrative it adds a kind of daguerreotype of existent religious opinions.

### Foreign Literary Intelligence.

WE learn from the *Literary Gazette* that the Board of Admiralty have purchased two ships of about 450 tons each, which are just ready to be launched, for the expedition which is to sail in search of Sir John Franklin. They have been named the *Enterprise* and the *Investigator*, and are to be commissioned by Capt. Sir J. C. Ross; the *Investigator* to be under the command of Captain Bird, formerly lieutenant of the *Erebus*. These statements are given on authority, and in correction of accounts which have appeared in other papers.

At a recent meeting of the Royal Institute of Architects, Mr. Layard delivered a brief discourse "On the state of Architecture and other remains of Nineveh," of which the following abstract appears in the *Literary Gazette*.

"Scarcely a fragment of the walls could be found. The marble slabs which lined the rooms were dove-tailed with iron, and the figures at the doorways were dabbled with blood. The walls were of sun-dried bricks, and the beams of mulberry wood. A complete system of sewerage prevailed throughout the buildings. There was also a small chamber (12 or 14 feet in diameter) of bricks regularly arched. This last statement was doubtfully received by several architectural antiquaries, and the iron clamping also excited some surprise, though it was mentioned that iron was used in the parthenons, though in Egypt such dovetails are always of wood. To prove the employment of the arch at so early a period (3,000 years ago!), would certainly be a great fact."

The same paper also supplies us with the following account of a communication made by Mr. Birch to the Royal Society of Literature, respecting Mr. Layard's Assyrian discoveries. Further particulars are promised in a future number:—

"The remains of Nemroud consist of three distinct periods, and edifices of great magnitude and magnificence, such as palaces, churches, &c., distinguish them all, as the three tiers (if we may so call them) of superincumbent ruins evidently prove. The second of these has obviously been destroyed by violence—sack, massacre, and pillage. But it is in the last, or upper portion of the mound, that Mr. Layard found the objects now described, and which demonstrate an intimate connexion between Assyria and Egypt. Panels of ivory, carved in *basso relievo*, display the peculiarities of Egyptian costume, and the symbols of the upper country; and seem to have been wrought by Assyrian artisans on the model of imports from Egypt. Mr. Birch, from various comparisons, held them to be contemporaneous with, or nearly so, and not before, the 18th dynasty, perhaps about the 10th century B.C., and three centuries before the fall of Nineveh. Opaque blue glass, in imitation of Lapis Lazuli, rich gilding, and hieroglyphics, all tended to the same conclusion. But the most extraordinary discovery of all, are two cartouches; one of them containing the new name of AUMNU RA, surmounted by feathers and a disc. Whether Monarch or Divinity remains to be investigated, but assuredly this precious monument and the materials with which it is surrounded, open a most interesting field for further inquiry, and will probably lead to wonderful associations in the ancient history of mankind."

Dr. Joseph Bell, a physician of eminence, and highly respected in the medical profession, died at Edinburgh in the last week in January.

\* "Mr. Layard has been recalled to his official post by Sir S. Canning, and leaves us immediately for Paris; and we take this opportunity of noticing in reference to the Architectural doubts about the Arch recorded last week" (see the preceding extract), "that in our Review of Mure's *Tour in Greece*, in 1842, No. 139, p. 126, we quoted the description of a bridge near Sparta, where an arch, perhaps equally ancient, had been discovered at Xero Campo."



On Wednesday, Feb. 2d, Mr. Brooke, the Rajah of Sarawak, left Portsmouth, on board the Meander frigate, for the East Indies.

The Publishers' Circular of Feb. 1st says:—"Felix Summerly has in preparation, 'The Sea and the Railway,' with illustrations.—Dr. Benson, the late Master of the Temple, has just published a Pamphlet on the Hampden Controversy, entitled 'The Congé d'Elire; or, the Present Mode of making English Bishops.'—The 'Life of Mrs. Godolphin,' edited by the Bishop of Oxford, is now reprinted.—Dr. Davys, Bishop of Peterborough, has just republished his 'Elementary Roman History,' uniform with 'Letters from a Father to his Son, on English History.'—Mr. Ruxton's 'Mexico,' from the high character given to this work, and the great interest of the narrative, will form one of the most favorite of that popular series, 'Murray's Colonial Library.' It is supposed to be written under an assumed name.—An interesting work on 'China' is published this day by Lieut. Forbes, R.N., being the result of a Five Years' Residence in that country, profusely illustrated.—Messrs. Bradbury & Evans announce for publication, early in March, 'The Life and Adventures of Oliver Goldsmith, a Biography in Four Books,' with illustrations.

"Messrs. Tegg, and Partridge & Oakley, announce having made arrangements for the exclusive right of publication in this country of the completion of 'Barnes's Scripture Commentaries.'—The 4th Volume of Whittaker's 'Popular Library' Edition of 'Merle D'Aubigné's Reformation,' may now be had, translated from the French by Walter R. Kelly.—The 2d Volume of Dr. Chalmers' 'Daily Scripture Readings,' embracing the Books of Judges to Job, is published this day."

### Musical Review.

THE fancy ball at the Opera House last Monday was a splendid affair, and went off very well. The house is to be closed for two or three weeks; the Company go to Philadelphia.

The Hutchinsons commenced their entertainments at the Tabernacle on the same evening, and will probably stay with us some time.

The Juvenile Entertainment of Messrs. Bradbury and Nash, which we briefly referred to last week, went off to the general satisfaction of a crowded audience, and the announcement of its repetition in the course of the ensuing month was hailed with much applause. It was a beautiful sight to look upon the six hundred children, uniformly and tastefully attired, arranged in row upon row to the topmost benches adjoining the organ: and these entertainments have not yet become so common as to be divested of the gloss of novelty. We were late in arriving, and on entering the building we found the immense assemblage hushed under the tiny voice of a child that could not have been more than five or six years old, singing a simple melody without the slightest perceptible tremor, and with perfect equality of time throughout, happily ignorant of the nervous terrors which older beginners would have felt on a first appearance. The performances of the children were satisfactory so far as they were concerned, and we hope that Messrs. Bradbury and Nash will be stimulated to further efforts by their present success. Much, very much in the way of improvement remains for them to do; it is incumbent upon them to lead their pupils by degrees to the performance of music of a higher character than that which was given on the present occasion; to cultivate expression rather than rapidity of execution; and while it should be the object of all their

endeavors to disseminate sound instruction in the principles of music, and to cultivate a pure and elevated taste, they should also take pains to become acquainted with the most approved methods of accomplishing these ends, and not be the last to discontinue an exploded and unphilosophical system of musical instruction.

We might dilate far more upon this and similar themes, but we prefer to extract from the London Literary Gazette, an account of a similar entertainment in Edinburgh, from which it will be perceived how much may be done with these juvenile classes. On former occasions we have expressed our deep interest in the system of class instruction, and have spoken in the strongest terms of hope and encouragement. It is to be regretted that the suggestions we offered have not yet been acted upon; but the following extract, so completely demonstrating the feasibility of putting them into practice, and the astonishing results so rapidly attained, will, we hope, be read with satisfaction and profit by all class teachers in the country:—

"The institution which has sprung up in Edinburgh, within the last four years, certainly by its fruits now asserts its claim to be still further known and appreciated beyond the limits of its own field of operations. The association for the revival of sacred music in Scotland was instituted in Edinburgh in November, 1844, under the direction of Dr. Mainzer, and soon after opened a normal class for vocal music, of 150 children, invited from the common schools.

"In a few months their progress was tested at public examinations, when the pupils, formerly ignorant of every musical note or sign, now read at sight; named the notes of melodies played on the piano; from one starting point, pitched any given key and its chord—major or minor; and were proved to be capable of imparting their knowledge to their schoolfellows with as much accuracy as their master himself. And since then we have seen results which must astonish every one, especially musicians. Some months ago, 300 children performed the solos, duets, and choruses of Judas Maccabeus in a style which, it is not too much to say, was worthy of a *Handel's* composition, and which first proved that in Scotland choirs might be formed to equal those of Lancashire or Germany. On Saturday, the 15th, a juvenile festival took place, which was a miniature rival of St. Paul's—miniature as to numbers, but a complete rival as to performance—for here the 1,500 children sang in *two, three, and four parts*, while there it is only in unison; neither was the sight of these 1,500 unimposing, their happy faces rising in tiers from the centre of the Music Hall, around the great organ, to the ceiling, was as touching, if not as magnificent, as the great assembly of charity children in the vast Cathedral. But how was the effect increased when the first burst of sound arose in that beautiful specimen of Scottish Psalmody, *Martyrdom*, sung in *four parts* by the youthful choir, now swelling on the ear, now dying away, and now rising above the pealing organ, in tones of glad exultation. Such moments attest the power and true destiny of music; the most callous are roused, the most mundane are not insensible to the elevating effect of such strains, and when joined to the sight of the happy and innocent-looking multitude, might well bring a tear to the eye, as it often did throughout this meeting.

"At the same time it excited the question, why is such an agent of moral good, and of pure and high enjoyment, not used as it might be, and ought to be, in every educational establishment, and in every fireside circle? Not certainly confined to Psalm tunes, though these would also find their place, nor, on the other hand, embracing that mass of trifling, and often worse than trifling productions, which are popularly called music, and which only bring disgrace on

the art, and prevent the multitude from attaining a higher standard of taste.

"But let the aims and the means of such an association as congregated at this meeting be taken as a model; let the cultivation of the morals and of the heart be the object; let each age have compositions adapted to its capacities and feelings; let all understand, as these children do, the harmony and poetry, the light and shade of musical expression; let them be taught all this as a recreation from severe studies, and yet so thoroughly, that of their own accord they may become each a teacher, and a competent one, to their own home circle; and when gathered together by their master, be able to read at sight the legacies of a Glück, a Beethoven, and a Handel.

"But to resume last Saturday's meeting. An Infant School, which formed a lovely row in front of the platform, sang duets from *Mainzer's Music Book for the Young*, alternately with children of the Blind Asylum; and we did not know which to admire most, the nicety of their musical knowledge, or their clear sweet voices, which sent forth every syllable to the furthest corner of the large hall. These were followed by compositions of more importance, by Kent, and Rossini, performed by the superior class. But the power of the choir came out most forcibly in Cherubini's *March of the Night Patrol*, Glück's *Choral Salutation from Iphigenia in Tauris*, Britain's *Hymn*, by Mainzer, and some other choruses, concluding with the *National Anthem*. It is really an act of self-denial not to dilate upon each of these pieces, but the effect of the whole was wonderful, whether in the massive grandeur of the choruses, or the delicacy of the *Patrol March*, which was first heard as if approaching in the distance, then rolling past in full power, and at last dying away to an echo. Such are the effects produced in a few months by Dr. Mainzer, for it is only due to that indefatigable philanthropist to state, that out of these 1,500 children, only 300 (the superior class) have been under his tuition for more than one season; that 200 only commenced in October, 1847, and that the remainder came from schools, partly old pupils, and partly the pupils of the young teachers, who, without extra preparation or diploma, bring forward bands of children ready to join in part music with a precision that would do credit to any professional musician."

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